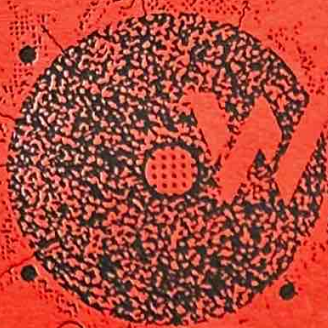




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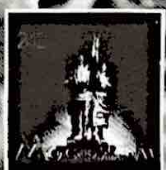
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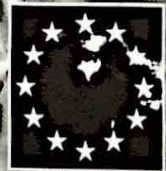
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PROGRAM MAGAZINE

Issue #6 Winter 1988

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Special Thanks to Joe Shanahan, Jim Nash, Cheryl Payne, Steve Tipp, Blue, Irene Conley, and Al Marks, without whose help none of this would have been possible.

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A FORCE STRONGER THAN ITSELF

People who know will tell you that at least 90% of the jazz that has mattered over the last quarter of the century has either been performed by or drastically influenced by members of the Association for the Advancement of Creative Musicians (AACM). It is hard to imagine how such a statement could be true, and yet in less than the twenty three years since its inception, the AACM has forever altered the way we think about music and remains at the forefront of its continuing growth and development. Yet while it is easily the most important organization for experimental and free music in the United States and possibly the world, the AACM hasn't always received the recognition it's deserved.

Founded in May of 1965 by a compositionally ambitious, fiercely idealistic, and truly pioneering group of jazz musicians, which included Steve McCall, Fred Anderson, Jack Dajohnette, Joseph Jarman, Roscoe Mitchell, Philip Cohran, and Jodie Christian, the AACM had to overcome tremendous adversity from the beginning. Although free jazz has since been hailed as a universally important area of modern music, there was a long period in which the musical efforts of the AACM were virtually ignored by most of the jazz establishment, including the local press (with the exception of *Downbeat* magazine). It was close to impossible to find places to perform. Early on, informal concerts were held in the North Lounge of the Reynolds Club at the University of Chicago, until they were banned by University administration. There were very unpleasant moments of isolation, because while the organization was trying desperately to expose the community to its thoroughly new ideas, no one outside seemed to be very interested. Originally chartered as a support network for local creative musicians, the AACM set down a number of specific goals and objectives which were crucial in helping to establish and maintain their agenda during this difficult period.

One of the most far-reaching and ambitious of their goals was a desire to educate the public, and to do it for free. This was set in their charter: "To cultivate young musicians and to create music of a high artistic level for the general public through the presentation of programs designed to magnify the importance of creative music." The school of Music was opened in 1967, and was a major outreach to the community (especially innercity youth) which helped to spread the word and slowly expose the AACM to the public. Provided free of charge at first, the program remains in place today with a registration fee of \$20 to cover the cost of mailings and classroom materials for a two month semester. (AACM

members provide the instruction solely on a voluntary basis, and even the registration fee has on occasion been waived for persons unable to afford the \$20. Children's classes are held on Saturday mornings, while classes for adults (\$40 registration), are offered on Wednesday evenings). Through AACM sponsored and produced events, the public began to discover the challenging and unique sounds the AACM had to offer, and the organization slowly gained attention in the jazz industry. However, in reality, perhaps the biggest turning point for the AACM had nothing to do with Chicago, and actually took place six thousand miles away, in Paris.

One of the strangest properties of jazz is the fact that although it was originally created in the United States, it is and has been more popular in Europe for some time. When members of the AACM toured Europe in 1969 (the then newly formed Art Ensemble of Chicago, soon followed by the trio of Anthony Braxton, Leo Smith, and Leroy Jenkins), it was the existential shot heard round the world for the future of *Avant-Garde* jazz everywhere. The Europeans were so blown away by the sheer artistry and originality of its members that the AACM could no longer be ignored at home. It was ridiculous: the same university which had once thrown them out of a student lounge would now play host to their triumphant return to the U.S. in a sold out Mandel Hall concert a few months later. There was no longer any excuse to ignore the obvious talents of AACM members, and critical acclaim slowly found its way to AACM records as well, and the rest is musical history.

Because Europe was so pivotal in helping the AACM establish its image, it is doubly important that the AACM was founded and remained in Chicago, U.S.A. It's not possible to say where the state of jazz in America and the world would be if a half a dozen or so musicians hadn't banded together with a new vision of challenging and exciting music twenty three years ago. All that is certain is that many new expressions in jazz that came as a direct result of the conducive atmosphere and forum provided by the AACM would simply not exist, and that free jazz as we know it would be far less accepted and far more "subversive", the way rock 'n' roll was in the fifties, or bebop in the early forties. Such accomplishments are heady stuff, but then "The strength of the AACM goes beyond its purposes as an organization. It is its members love for their music and dedication to their art, the young, and each other that creates the bond that has helped the AACM survive even the toughest of times." (AACM pamphlet)

by Richard A. Senger (with Mwata Bowden)

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JACK THE NOISE



Public Enemy represents a new generation in rap. They continually push the genre into bigger and deeper realms with their radical rhymes and streetwise style. Bringing the noise in copious amounts, Public Enemy has assaulted b-boys and fly skimmies everywhere with "Rebel Without a Pause" and "Public Enemy No. 1". In addition, they can claim responsibility for saving the movie "Less Than Zero" from total ruin with their cold crushing cut on the soundtrack. Recently, WHPK's supreme team J.P. Chilli, K-III, and Chilly Q. got busy with enemies Chuck D. and Flavor Flav. The results are being reprocessed as the group's next twelve inch.

Q: Where do you get the inspiration for most of your material?

Flav: We get most of our inspiration from reality, you know what I'm saying, from the real world. Whatever we see in the real world, that's what we write about. We come to you real, not in plastic. Listening to the lies is only drastic.

Chuck: What we see, we write about. Also, we deal with issues that everybody's afraid to talk about. Our whole key is mind education- we have to educate our people and the people abroad. And with education everything will flow right. So that's what we try to do with rap music. It's a formula that we have in our music where it appears to be something and then it screws inside your mind. It's a careful formula, but you guys know what I'm talking about. For example, we've been scrutinized on radio because our titles are violent: "My Uzi Weighs a Ton", "Time Bomb", "Public Enemy No. 1", "You're Gonna Get Yours"...

Q: So you don't even go for the commercial aspect of it, you deal with what you felt.

Chuck: Dealt with what I felt and dealt with shock value. If you can shock an audience that wouldn't get into what you're about, you can get their attention and then let

them get into what you're about.

K: But also that shock value is about saying things that nobody else would say. Other people have tried to make raps about reality, but somehow it doesn't have that edge to it. It doesn't get to all the stuff you guys are doing with it because it's already in this preconceived way that everybody always thinks it's okay to talk about it.

Chuck: Right. It's like, "Okay, we're going to give it to you the same way you hear it on the news." Now this is the news that you would not necessarily get. The only reason I say all this is because we deal with all elements of reality. Most people would even be afraid to say that.

Flav: You've got a lot of writers that write about forms of reality that's common, that everybody knows about. You've got a lot of people that write about love, that's reality. You've got a lot of people that write about friends, that's reality. But you see, everybody is not your friend and everybody doesn't love you. You've got to get down to the more hardcore facts, like where you come from, how hard it was for you to get where you are, that type of thing, about what it's really like out there in the world. It's not all about love and friends, man. You've got a lot of people that's raping people, you've got a lot of people into drugs.

You've got a lot of people that misinterpret things. There are a lot of things we say that people misinterpret. Like "My Uzi Weighs a Ton" for instance, which Chuck came up with. The Uzi is my mind and the bullets are the words I speak, but a lot of people think we're talking about Uzi machine guns.

K: But that's also what makes it work. If it was too clear, then it wouldn't go over, because it wouldn't have that edge to it.

Chuck: Another thing about our music, it can make you jump. Our music deals with reality to a point, but you've got to feel it.

We'll make you jump, we'll make you scream, we'll make you shout, but we'll also make you angry, we'll make you sad, we'll make you pout, we'll get your attention. Flav: And it depends, too, on how well you listen because we'll make you learn. We can't stand in pulpits and give out the message like we want, so hey. A lot of people are listening to records so we'll just put it on records. As long as people listen real closely and comprehend what we're saying, they can understand where we're coming from.

K: Because you know a lot of people are learning them by heart.

Flav: A lot of people will say your lyrics over and over to where they'll say, "I didn't know it was really like that," or "Oh man, that's deep." You've got a lot of people who are ignorant to the rap game. They think every rap record is the same because you've got a "Yes, yes y'all, to the beat y'all, rock on y'all, you don't stop." Stop! You know what I'm saying, stop. Fuck that. It's all about reality. You've got to speak about something.

K: But that's the hardest thing. It's a lot easier to make another rap about love than to speak about reality in a way that's not going to sound false to people.

Q: It's not commercial, which is why I feel your music hasn't been welcomed in the commercial media here.

Chuck: It's not supposed to be. This is a five year plan, a three album plan, where we get deeper and deeper. But we're messing with an audience that no one wants to have.

Q: I see Public Enemy on the charts, but I don't hear them here.

Chuck: We don't hear them in the daytime on regular radio in New York.

K: "My Uzi" wasn't getting played in New York?

Chuck: It was more like a token.

J: Did you have any problems with CBS or Columbia?

Chuck: No, not at all. But they were caught in a power move situation. They had the Beastie Boys' wild antics and moves that are considered a little crazy. They needed a counterbalance and they had to swing it our way.

Q: Do you think the Beasties would get over if they were black? Could they get away with the things they do?

Chuck: No. First of all rap doesn't work that way. Rap music works on images. Music in general works on images planted inside your head. Image is the most important thing in rap. Once a group has an image, then people have a picture in their mind, and then they can listen to the song and line everything up.

Q: If you look at some of the Beasties lyrics, "Our manager's crazy! He's on that dust", I don't think we (blacks) could get away with that.

C O N T I N U E D

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ECHO & THE BUNNYMEN

Here's something special for Echoheads everywhere. A 12" maxi-single with a remix by Ivan Ivan of "Bedbugs And Ballyhoo" (B-20838) plus previously unreleased live cover versions of The Velvet Underground's "Run, Run, Run," Television's "Friction" and The Rolling Stones' "Paint It Black." And, as if the upcoming U.S. election isn't enough, Echo & The Bunnymen have promised to tour again in '88.



MARTINI RANCH

HOLY COW (1/4/2-25474)

Gadabouts! The multi-talented Martinis (Andrew Todd and Bill Paxton) check in with Holy Cow, their long-awaited first album, on the heels of their 1986 maxi-single "How Can The Labouring Man Find Time For Self-Culture?" The first single is called "Reck." The video features several of Bill Paxton's "Alien" co-stars, plus Rod Cort, Jorge Reinhold and some leggy tarantulas. Maxi-single ships Feb. 16; album out March 8.



JERRY HARRISON CASUAL GODS

CASUAL GODS (1/4/2-25463)

Talking Head Jerry Harrison puts his musician hat back on after wearing his producer hat for the BoDeans' acclaimed second album. This time it's for his second solo LP, Casual Gods, which puts Harrison in the studio with such esteemed players as Chris Spedding, Bernie Worrell and Robbie McIntosh. Look for the 12" "Rev It Up" (B-20857) to raise your spirits in the New Year.



THE DYNATONERS

SHAMELESS (1/4/2-25472)

Brazen, outrageous, Shameless, yes, it's the Warner Bros. debut of the mighty, mighty Dynatoners—longtime favorites of discriminating party-goers across the nation. Get movin' with the D-tones' first single, "Take The Heat." Album ships Feb. 9.



DEPECHE MODE

Music for the masses is right. In a mere 11 nights in 1987, Depeche Mode did it live for more than 140,000 ecstatic U.S. fans. In the spring of 1988 they will return for another tour. Meantime, satisfy your Mode mania with a very special 12" and cassette maxi-single (B-20858) containing Sheep Penhouse and Beatmasters remixes of "Behind The Wheel" and "Route 66" (yes, that "Route 66"). And don't forget the 7" remixes of same, also on cassette (B-20859).



SCRITTI POLITTI

Boom, here they are Ladies and Gentlemen, the return of blaxst: Gomez, Green and Moyer with another collection of electrifying, sparkling and sophisticated musical magic. The first single, "Boom, There She Was," features guest vocals by gospel-Roger McGee, remixed by Steve Thompson and Michael Barbiero. 7" maxi and cassette maxi ship Feb. 23; album (B-20866) ships March 22.



THE MIGHTY LEMON DROPS

WORLD WITHOUT ENDS (1/4/2-25707)
Nutritionists recommend consuming enormous quantities of Mighty Lemon Drops. It's a good thing Sire Records (a company which has your health in mind) is releasing a third Lemon Drops LP this March to satisfy hungry music fans with good taste. The album was produced by Tim Palmer (of Zodiac Mind Warp, Who Run and The Mission) and features the single "Inside Out" Pro on your desk Feb. 9.

JANE SIBERRY

THE WALKING (1/4/2-25478)

Unless you've heard Jane Siberry's music, you've never experienced anything like it. Jane's special vision on her reprise debut, The Walking, which features such outstanding hooks as "Ingrid (And The Footman)" and the title song. Album ships Feb. 9.



UNDERWORLD

UNDERNEATH THE RADAR (1/4/2-25487)

Sire Records' Chief A&R Speaker recently went digging in search of a Great Band. The expedition ended at the bottom of a mass shaft with a band called Underworld. A one-take live recording resulted in their debut album, now enabling you to hear this Great Live Band in the comfort of your own home or automobile. Underneath The Radar features the 7" single of the same name; the maxi (B-20852) is remixed by Sheep Penhouse. Album ships Feb. 16; Special Bulletin! Underworld will appear live at The Gods Convention Feb. 12 and 13.



THE WILD SWANS



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NOISE

CONTINUED



Chuck: No, we can't. Once again, it's shock value that they get across. Also, I say rap is about grabbing territories and grabbing a stronghold on your image. They grabbed hold on that image and it's strong because blacks understand it and even whites understand it and now it's like Boom!

Flav: You've got a lot of writers who are out to make money, then you've got a lot of writers that are out, like us, to teach the world. Even though we're making money by doing it, I mean, Who's going to do it for free. But, I would do it for free, because it's that important to me to get the point across and let everyone know what time it is.

And, you know, a lot of people may have negative things to say about the Beasties, but I could never have anything bad to say about them because they helped us out a lot by having us on their tour. And at every radio interview, they asked them, "What's your favorite group?", and they'd say "Public Enemy".

K: Well, it is Public Enemy.

Q: Can we expect something new from Public Enemy any time soon?

Chuck: Not until we get off tour. One thing I believe is a year and half between rap albums, because rap albums are so deep, especially our stuff. People are still digesting it after a year. We don't want to do an album, then- Boom! another album, and another album and get caught in the Grandmaster Flash syndrome.

K: If you have nothing to say you get caught in that syndrome, where it sounds like you already know what you're going to say. But the timing is important. It's like, LL's first album was getting played out, then the Beasties came out, that was getting played out, then you come out...

Chuck: It's the record company. When our stuff came out, we planned it; we knew when our stuff should come out. Rick Rubin had wanted "Public Enemy No. 1", which was the radio promo that I had on my show. He tried to get me to do that as a record for two years.

K: How different is it now from when it was on the show?

Chuck: It's the same. It was January,

1985, when we did that. Finally I said, "Okay, I'm with it, we'll do it." We recorded it the exact same way we did it on the show. We had some other demos and Rick said, "Let's do an album." We came up with eleven jams in a month.

Q: Was it easy for you to break into the industry?

Chuck: Yes, we were in a radio posse and we were basically one of the first recruited rap acts.

Flav: When we were doing radio shows, a lot of recording artists that are out there now were only dollar-a-ires, thousand-a-ires, and now their millionaires. We used to give them interviews.

Chuck: We gave Run-DMC's first interview, the Fat Boys' first interview. We gave a lot of people their first interviews.

K: This was at Adelphi College?

Flav: Right, on Long Island.

K: That's what "Slow and Low" was written for, right?

Chuck: Yes, it was written from "Check Out the Radio", something I had done exposing the radio. "Slow and Low", "Can't Live Without My Radio" and a bunch of other cuts were taken from that.

J: You said you thought rap would become more popular. Do you think that will bring an end to groups like yours? Will there be more groups like Whistle?

K: I hope there won't be any more groups like Whistle.

Flav: No, I don't think so. We're trying to get a point across to where when other new groups come on to the market, they'll be writing about subjects similar to what we write about, instead of about themselves or...

Chuck: I disagree. I disagree because I like all rap music. What we are is story tellers, okay. Now our story happens to be a little more deep and real than the next story teller. It's unfair to judge music like, "Hey everybody should go this way". No, if Schoolly D wants to rap what he wants to talk about and Fresh Prince wants to talk about his flowery type of stuff, and we do what we want to do...

K: Do you like Schoolly?

Chuck: Yeah, I understand Schoolly, but then you're talking to a person that likes 99% of rap. I only listen to rap and Motown; I don't like other music. I like rock because of its attitude. I like rap in the same way; rap is rock and roll because of attitude.

Flav: I like everybody that has talent.

Chuck: I think a lot of rappers have talent. **Flav:** The only one that I don't like that's got talent is Melle Mel, you're a sucker! You're a honeydripper, boy!

Chuck: Melle Mel's on this campaign of dissing new schoolers.

K: That's been going on for a long time.

Chuck: But this is new.

Flav: I was always a big fan of Melle Mel. But one night we were performing at the Latin Quarter, and out of the clear blue sky, and it shocked me, I can hear him saying, "Aw, fuck Public Enemy, Public Enemy is

suckers." I'm like, "Huh? This is Melle Mel? I'm your fan, man, come on now, fuck that. It's the last straw buddy."

K: The old school people lay it on the new school people because the new school is getting paid. But the old school people didn't get paid because of Sylvia and Mafiosos and...

Chuck: They didn't take care of business.

K: The business was in someone else's hands.

Chuck: Of course. I decided to get in the record business because I knew business. I wouldn't deal with it unless I did, because I know business in other things too. Once the record business became legit, I dealt with it as a business.

Flav: Does this magazine go back to New York? I've just got this Melle Mel beef, he's the only one.

K: Go for it.

Flav: Word up, Melle Mel. I was your biggest fan but you made me throw it in the can. Quit making wack records, boy.

Chuck: My whole thing about the old school is that they didn't respect business and they didn't respect people that was out to help them. I've seen guys like Flash and Melle Mel just go on radio stations and just do like this: (silence). They treat it like the radio station was supposed to be on their jock. It doesn't work that way. We work for the radio stations, whatever the radio stations want us to do, we have to do, because they're promoting our stuff. The same thing with the press. I don't care if I have only one minute, I will make time for interviews and it has to be like that. I've been on the other side and I've been dissed. That's what made me say, "Ok, you suckers, I'm gonna get in this, be much deeper, get to the point, and then wipe you guys out of the business as far as rap."

Q: How do you feel about people doing rap from anywhere other than the east coast?

Chuck: I love it. I love the Two Live Crew, I love the sounds of Philadelphia. I like the California sound and the 808 sound. **K:** Do you like the Cakifonia sound, like even the Egyptian Lover sound?

Chuck: Yeah, I wouldn't make it, but...

K: I wouldn't play it on my show.

Chuck: Because you like New York? But everything doesn't live and die with New York. It's going to open up for rap in other areas. It has to. I'm waiting for some Chicago rappers to get on the ball.

Q: It's kind of hard because you've got this undercurrent of "house" here. You've got to remember that we have one type of local music here already.

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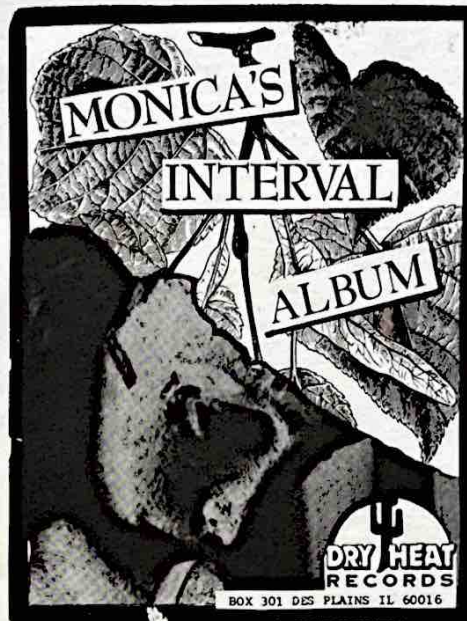
Q: It's kind of hard because you've got this undercurrent of "house" here. You've got to remember that we have one type of local music here already.

Chuck: You like house? I hate it. There's no music I hate more.

Flav: Rock your body/ boom boom/ move your body/ boom boom/ honeydrippers/ boom boom/ we don't like it/ boom boom/ I can't stand it. House music it's killing me!

Chuck: The people that ain't into rap try to get into house because it's the "un-rap".

Flav: Yeah, well house music is mouse music. Word up.



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Laibach take their name from the title the Nazis gave their hometown, Ljubljana, when they occupied Yugoslavia during the Second World War. Rising out of the shadow of past conflict, the group display a similar "occupation" with European cultural tradition. Often their music evokes vivid warlike imagery, a fact which has led to their being branded as fascists by an overzealous music press. Fascist imagery aside, the group stand today as one of the most powerful acts in alternative music. Their monumental *Opus Dei* was perhaps the record of 1987, offering not only an inspirational political message, but also a sonic landscape in which to live it. More recently, the group recorded the music to the opera *A Baptism*, a collaborative effort with the larger arts organization Neue Slowenische Kunst (New Slovenian Art), of which they are a part. This past month, WHPK's Rick Wojcik was afforded the rare opportunity to communicate with the band via telex in an effort to examine the nature of their work. The ensuing transmission is reproduced below in its entirety. All grammatical mishaps and communicational flaws have been retained in an effort to preserve authenticity.

WHPK: I would like to start off with a word of congratulations. Your *Opus Dei* achieved the honor of being the number one record of 1987 on WHPK. It was enthusiastically embraced by listeners and disc jockeys alike. In addition, the soundtrack to *A Baptism* received a significant amount of airplay. I would like to begin by talking about that work. **Laibach:** Thank you very much for your congratulations. It is a pleasure for us to hear such good news from the other side of the world where an eagle is clasp the globe. Thank you!

WHPK: *A Baptism* seems to be a tremendous undertaking. Unfortunately, the libretto is written only in German and Slovenian, thereby making it a bit difficult to interpret. Could you briefly explain the plot and perhaps describe some of the effort that went into the production?

Laibach: Fortunately there are some more languages in the world. We can express ourselves not to be misunderstood by anglo-american audience. Unfortunately, anglo-american language is the leading one in pop industry where we also belong. Fortunately, when we use it, we don't use it for sacred thoughts.

A Baptism - with the full title *Baptism Under the Triglav* (Triglav is the three-headed national mountain of Slovenia) is a two years old theatre project, first time realized on the sixth of February 1986 on the big stage of Slovenian cultural centre "Ivan Cankar" in Ljubljana. It has been seen by 25,000 people in fourteen shows. It was one of the biggest theatre projects in Europe for the year 1986, including more than 250 people on its production and 25 dogs. The whole projects was directed by Scipion Nascia Theatre, music was made by Laibach, scenography by Mohor's Society, Irwins (the painting group) and Builders (the architects), and propaganda was led by NK Studio (New Kolektivism).

All the groups are members of NSK (Neue Slowenische Kunst), a movement and organization formed in 1983 by Laibach, Irwin, and Scipion Nascia Theatre. The project was financed by cultural centre Ivan Cankar, slovene "cultural society", and by several sponsors. It was probably the most expensive theatre project in Slovenia up to date.

The story of *A Baptism* is, shortly, a history of Europe through the images of art. The inside story is a story about slovene history in relation to the history of the world. The inside-inside story is based on the historical poem of slovenian romantic poet France Preseren, with a title "A Baptism by the Savica Waterfall", and it is about the lost battle and war of the last slovene pagan leader Crotomir against foreign German Catholic invader Valjehun/Waldungus, and about his inner treason of identity for the sake of the only possible left way of (spiritual) love connection with already catholicised priests.

A Baptism is a story of a "treachery principle" as one of the main principles in the world history through the battle of ideas.

A Baptism Under the Triglav was the first "gesamtkunstwerk" project of NSK (Laibach's music was used instead of spoken words/dialog), and it was the last project of the Scipion Nascia theatre, before they changed their conception and name in the Red Pilot Theatre.

WHPK: The multi-artist collaborative effort of *A Baptism* is reminiscent of similar projects of the artistic schools of the early twentieth century, most notably those of the constructivists and the dadaists. Do you feel any ideological or spiritual connection with these groups?

Laibach: First of all - we don't consider ourselves artists. Second: any restoration of the past as a form of the contemporary disguises a standstill of creation. We are acquainted with the delusions and contradictions of the artistic avant garde which lost its illusions. We don't intend to reproduce it nor to interpret it. The ideology of "surplus" is surpassed, and it must not happen again that a spectator-consumer would mistake a wrapping for a real piece of art (dada). Any present and future work of ours has to leave behind any past work, irrespective of its greatness. The dead past is not to compete with the living spirit of Laibach!

Nevertheless, Laibach admits the influences (originally is an illusion of quasi-revolutionaries), but only as materially indispensable influences of secondary importance which reincarnate through us only as the historical fundament of a moment (and are unlimited in their choice). Our basic inspiration (the very material of Laibach manipulation) is totalitarianism, industrial production, bruitism, art of the Third Reich, democracy, and disco.

WHPK: Something that the early modernists shared was a strong dose of optimism. Your work, despite the "gloom and doom" tag that some may give it, seems very optimistic in that it offers hope for a glorious future. How strongly optimistic would you say that you

are?

Laibach: Pessimism of the spirit; optimism of the will

WHPK: Do you feel that individuals will ever be able to unify and work towards the goals that you speak of?

Laibach: Individuals do not vitally concern us anymore. (Only a purpose vitally concerns us.) Nevertheless - we don't speak about anything, what would not already happened, including America particularly.

WHPK: Your music, although very modern sounding, makes use of forms deeply rooted in classical traditions. How important is classicism to you?

Laibach: Militant classicism is a form of our music. It unites the mechanical nature of an organic rhythm and the confusion of intuitive sound intervention in the Harmony of Beautiful Idea. Classicism is based on reason, order, clarity, and on the belief that discipline is an aesthetic as well as a moral virtue. And so is Laibach.

WHPK: Is your "classical modernism", like that of the Italian futurists, an attempt to justify your work to certain audiences by associating it with widely accepted musical traditions?

Laibach: Laibach is centralized arsenal of eternal artistic means which require no efforts to be accepted or rejected, as dictated by modern degenerate art. We, who live in 1988, are more futurists than futurists in 1909 thought we would be.

WHPK: Laibach's visibility is somewhat restricted to the average American listener. What sort of profile do you keep in Yugoslavia and surrounding eastern-bloc nations?

Laibach: You won't believe this, but Yugoslavia has more than seven borders, among which only three are part of eastern-bloc nations (Hungary, Romania, Bulgaria), three belong to the West (Austria, Italy, Greece), one is independent (Albania), and the rest are non-aligned. Therefore - we always keep on the right side of our profile!

WHPK: How is your relationship with "the state" in Yugoslavia?

Laibach: In our country, as in yours, public men are proud to be servants of the state and would be ashamed to be its masters (and so we are).

WHPK: What sort of environment is Ljubljana for an aspiring artistic group?

Laibach: Ljubljana?...heart of Slovenia, capitol city...in north Yugoslavia, republic Slovenia...middle Europe...old metropolis, Emona in Roman Empire...surrounded by Alps on the north, sea on the southwest...fifty km from Austria, seventy km from Italy, one hundred fifty from Hungary, fifty from Croatia, few hundred from Transylvania, sixty from Trbovlje...a hill in the middle, river around it, castle on it, with the old town under and around...long history...middle age, protestants, catholics, fights, Austria, the Third Alliance, Metemich, Russian Czar, Napoleon, French province, Austria again, Italy...Beethoven, the first member of Slovenian Academy of Music in Ljubljana...Gustav Mahler, four years in Philharmonia...First World War, Fritz Lang,

are?

CONTINUED

James Joyce...Second World War... Italy till 1943...surrounded by wall of wire...strong illegal movement...Germany till 45...liberated by partisans, Tito...new age...first city hero...built and rebuilt by great master of architecture, Josef Pleonik, the early bird of postmodernism...cultural and political centre, Ljubljana - slovenian Athens...Laibach, Irwin, Scipion, Red Pilot, NK, Builders, NSK are building in Ljubljana a slovenian Acropolis, secret spiritual centre of Europe.

WHPK: Could you describe the ideology and components of NSK?

Laibach: NSK is an organized cultural-political movement, formed in 1983 when the three groups (Laibach, Irwins, and Scipion Nascia Theatre) united in one. In a few years other groups and sections were formed.

NSK unites all hitherto existing experience of Slovene art and policy. As our cultural-political foundation stands the Slovene nation and its history, nation which lives at the juncture of Central Europe, Western Europe, and Eastern Europe civilizations. NSK is thus an expression of all three powerful cultures together, as well as of the fourth extra one - Slovene.

Each group inside NSK works in its own field of work (its own media) independently from the others and it has its own program of work. The principle of work for all groups is a "retro principle". The mechanisms, ideology, and components are all based on the Laibach program from 1980, which - shorten up - would be next.



1. Art and totalitarianism don't exclude from each other. Totalitarian regimes abolish the illusion of the revolutionary individual "artistic freedom". Laibach (NSK) is the principled conscious abandoning of personal taste, faith, and reasoning. It voluntarily accepts free depersonalization and the role of ideology.

2. Laibach (NSK) takes over an organizational system of work after totalitarian model of industrial production (collective spirit, identification with ideology) which means: not the individual, but the organization speaks. Our work is industrial, our language political.

3. Laibach (NSK) in its work primarily analyzes the relation between ideology and culture in the late phase, as presented by ART, researching the formation of individual and mass social consciousness. In relation to this, Laibach (NSK) built the system of propaganda and functional mechanism of information as a system of control to be realized through mass culture.

4. Laibach (NSK) function as a creative illusion of the rigid institutionalism (in identification with institutions), a social theatre of popular culture with a centralized programme (one transmitter and a multitude of receivers). It practices communication without communication.

5. Our main inspiration (ideals not through their form but as material of the manipulation itself) is: totalitarianism, Taylorism, brutality, industrial nazi-kunst, America, and disco.

6. Laibach's musical (NSK's artistic) approach is a move into the area of pure politicization of sound as a means of manipulating the

masses.

7. Laibach (NSK) is the recognition of time universality. Past is in the future.

8. Hierarchical principle is connected with organizational universality of the group in action. The relations within the group are in harmony with social and industrial forms of production. Laibach (NSK) is a mechanism constituted by individual organs, subordinated to the whole: the meaningful synthesis of individual power.

9. The triumph of anonymity and shapelessness is driven to absolutism through the technological process. Individuality is being abolished. The membership is flexible and anonymous which facilitates constant internal replenishment. Laibach (NSK) is a predestinated quadruple principle (Eber, Saliger, Keller, Dachauer) concealing an optional number of sub-objects, according to need.

10. Laibach (NSK) is an organism born from the aims, life, and means of the individuals who keep it - it is higher than all of them by power and duration.

WHPK: What is your future plan of attack? You've already occupied Europe. Where next, and how?

Laibach: One would say: "Let's go west, in America", but America has already been occupied for a long time. Well, maybe we can therefore liberate it! including Japan.

WHPK: Thank you very much for your cooperation.

Laibach: No problem for that. You are welcome!

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GOOD GUYS 'BAD GUYS



Camper Van Beethoven have quickly established themselves as one of the most eclectic new bands to emerge from the west coast. Their quasi-psychedelic approach infuses hardcore, country & western, ska, polkas, and a variety of other ethnic musics into a mottled post-punk pop form that has brought them great success in terms of independent record sales and college radio airplay. They've recently begun working with Eugene Chadbourne, and have signed to Virgin Records. Bundy Brown spoke briefly with guitarist and singer David Lowery on their last trip to Chicago:

WHPK: Was *Vampire Can Mating Over* your last release on Pitch-a-tent?

DL: Yeah, it was our last release, although the label still functions, we've got a bunch of new bands coming out.

WHPK: How did you get set up with Virgin?

DL: Well, we had a lot of major labels calling us. We never heard anything from Virgin, but we decided we'd go to them and tell them what we wanted and if they wanted to take us on those terms we'd go with it, and they did, so we got this great deal.

WHPK: So they were really into your last album and just picked you up after you came to them?

DL: They've liked all our stuff. A lot of people who work for Virgin USA once upon a time worked for other labels that were interested in us, so it seemed really natural.

WHPK: How was the response on your last tour, opening for REM?

DL: We've done three other tours since then, but this is our first back here. Some crowds were wildly enthusiastic, others weren't. I remember the Chicago show they really seemed against us. Other places were really good, in Lincoln, Nebraska we got shut down because the audience liked us too much. They were swirling around and having a really good time and knocked down some of the barriers, so they stopped us after twenty minutes.

WHPK: Do you feel like people misinterpret you sometimes? I remember a *Spin* article which set up "Good Guys and Bad Guys" as some sort of anthem for college radio and independent labels to rally around.

DL: Well I guess it's both. Sometimes people expect us to play only joke songs. On a record there might be three or four songs that are sort of humorous, and the rest are more serious musical endeavors. A lot of people want us to be more serious, and others want us to play more joke songs. We kind of want to be in the middle, it's difficult. I can't really think of any band that's in our position. We walk a pretty fine line, as far as that goes, but I think that's where you should be.

WHPK: A lot of the press that you've been getting lately has taken you more seriously, how do you feel about that?

DL: Well, it's good, because that's what we've wanted all along, we don't want to be just a novelty band, even if some of our songs are novelty songs. One of the things I don't really understand is that if you have a sense of humor in a song people won't take any part of it seriously, it's a joke song and it's not valid anymore. But I think music has an intrinsic value no matter what it is.

WHPK: When you sit down to write a song is it like "Okay this is going to be serious", "This is going to be a joke..."?

DL: No, we don't. In fact lately I don't want to be too serious. I like to be a little light-hearted and jovial and fun and positive and also be serious at the same time. Lately I've tried to combine it, have a sense of humor and be really poignant. But with things like "Bad Trip", we wrote that in five minutes.

WHPK: So most of your songs you're just sitting around and come up with this little riff, and it's like here's the guitar part, and I'll sing this...?

DL: No. Some of our songs were written that way. In fact some of our biggest songs were written that way. And some of them we've just worked with for six months.

WHPK: What about a song like "Five

Sticks" or "Circles" where you've got the backwards tracking?

DL: Well, we have this peculiar habit of wanting to listen to our records backwards, because sometimes you find new melodies that way. I listen to a lot of records backwards, and some of it comes out kind of strange, and I think a lot of them are really beautiful because they end where you don't expect them to and then they'll start up again. Those two songs you mentioned were songs where we listened to them backwards and we said, "This is really great, let's incorporate them into something." A lot of that kind of stuff is made up in the studio, we're trying to get a weird sound, something new, something that's never been heard before. A lot of that involves flipping tapes forward and back, and learning guitar parts backwards and then playing them backwards and forwards at the same time. It's not really a large part of what we do, but a lot of people have picked up on that. When you're recording you should take full advantage of what you have there, you can do things like flip something backwards. We like to experiment a lot. Certain songs we've got all worked out, but others are the result of messing around.

WHPK: How do you pick your covers? The Buzzcocks were the last band I expected to hear you cover.

DL: Well, I really grew up playing heavy metal in high school, but then the next thing, when I really started to write things on my own, was in the punk format. Victor, our bass player, and I were in punk bands and the Buzzcocks were a great influence on me, so I don't find it that odd, but I guess people might find it odd because a lot of bands say "Hey, I like this band alot" and they take it too literally, instead of just looking for the intangible and trying to capture the energy, but doing something that's totally different, and that's what we try and do.

WHPK: What about songs like "Hoe Yourself Down" or "Border Ska", are those deliberate attempts at Country & Western or ethnic music?

DL: One thing you should know about that sort of stuff is when we take some sort of ethnic music or something and use it as a basis for a song, we never try to play it right. It's like another way of finding new material, new sounds. There's all this great music from the 70's, Greg Nash or Gregory Nash, he did the song

"I Can See Clearly Now". He was from somewhere in the Caribbean and somehow he ended up in Nashville and they wanted to make him a pop star so they had all these country musicians play with him and it came out this mix of island music and country music. It wasn't correct either way, but it was good music. There's other stuff like that I'm fascinated by: Kaleidoscope, a 60's band, David Lindley's first band. They did that a lot, tried to cross different styles, and they didn't care what it sounded like, it was just the basis for a new sound.

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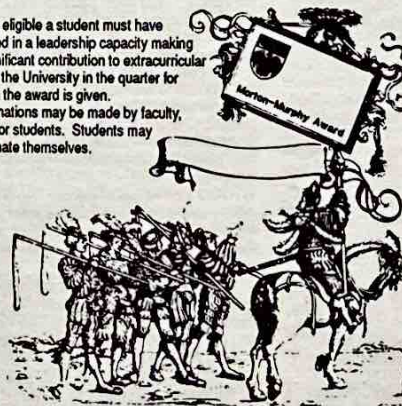
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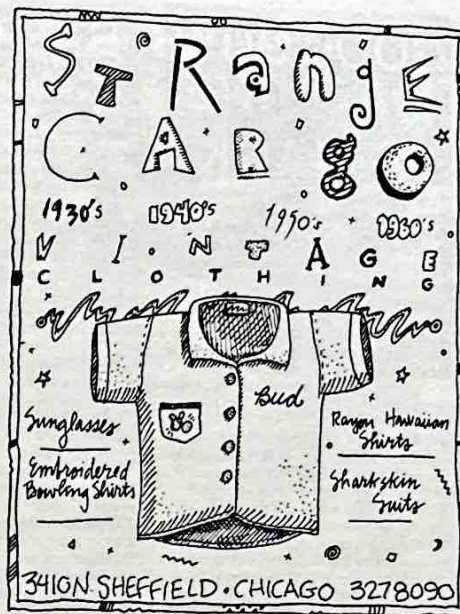
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DA MACHINE IS BACK

Early in the 80's the Effigies established themselves as perhaps the premier independent band in Chicago. Along with Big Black and Naked Raygun they created a legacy through their label Ruthless, and defined what has become known as the "Chicago" sound. After garnering much critical acclaim for their six albums and EP's, the band broke up amid turmoil over what direction they should take. This fall John Kezdy, the band's founder and singer, brought the group back together with a new lineup. Eric Peterson talked to him about their new plans:

JK: We've gotten together with the understanding that it's just back to the basics and just for fun. We plan on recording some stuff, we're definitely inspired enough to write some new material, although it actually isn't written yet. But the idea is, if we do make another record, we're going to do it on a very low budget, not to sacrifice any quality or spirit, but just going in there and doing it. One thing I've learned is that it's got to be fun, you've got to like what you're doing. The real irony is that I know a lot of people that have been signed that don't have a penny to show for it, and put out trashy music.

WHPK: So is that what brought about your breakup, the commercialism?

JK: What it came down to is that it wasn't really worth it to me, and I didn't really like the way the Effigies were going anyway. The band breakup is a long story in itself, but what happened is the other guys wanted to go more commercial and I didn't, and they gradually lost touch with the music. The breakup was a bit acrimonious, it happened really suddenly. And I actually wouldn't have started up the Effigies again with anyone other than the guys I've got now—Earl is the backbone and Chris and Joe have their hearts in the right places, and that's what counts.

WHPK: What's the situation with a record company? Were you ever really signed to Enigma?

JK: We were never signed to them. Originally we were on our own label, Ruthless, which was a co-op. We did that to unify the bands—it was us, Albini, and Naked Raygun. And then Enigma picked us up on a distribution deal. The deal was that we'd present them with a finished tape, a finished product, and then they'd press it up and market it. But Enigma were weren't really too happy with, and this is advice to any bands that see this tempting record deal. What happened was Enigma had this philosophy where they essentially released

between eight and ten records a month, and the initial marketing push was restricted, because you're one of eight albums, and if you don't make it they've got eight new records next month.

WHPK: So they were like, we're going to put out a million bands and if ten of them make it then who cares about the rest, as long as we're making money.

JK: Yeah, and the thing about that was that we were a really motivated band. We did a lot of our own publicity, which a lot of bands just don't do anymore. They're waiting for this fairy to come and touch them with a wand, you know, it just doesn't happen, like the guy in the back row with the big cigar. But those days are over when bands went out and put up posters and just went all out to publicize their band, and I hate to sound like an old man, but it's like the sixties are back. Ten years ago people were into pushing their music... and they had shorter hair too.

WHPK: Yeah, I've definitely noticed that.

JK: And it reflects too a change in philosophy. A lot of these bands just don't have the motivation, people are just too lazy.

WHPK: People just want to be rock stars not musicians.

JK: Yeah and the philosophy to begin with, the big change was that you would go up on stage, and anybody could do that. And anybody still can, but the trouble is that everybody does and nobody knows the good from the bad. There are no standards to judge anything by. So it's hard to claim that there's anything really great happens in music, there are no movements per se. There's nothing new happening, and scenes aren't really cohesive anymore. They're just fragmented and people are into backbiting and general laziness.

WHPK: You talk about scenes, you guys have been around as long as anybody, what are your feelings about how things are going in Chicago today?

JK: Well let me just sum up my impression of the history of the Chicago scene. When it first started out it was essentially a consumer scene, in other words, people just listened to a lot of music, especially English stuff. No bands came out of that... well a couple did and they were really horrible, a handful of what used to be called "new wave"—thin tie bands we used to call them—and they died out. We were marked as the second wave, the newcomers, people called us suburbanites and stuff, but the thing is, we actually believed what the music said, the whole message was DIY, do it yourself. And that's what we did: we formed bands, record labels, fanzines, etcetera. And we toured as well, we didn't need anyone to ask us to do it.

And now its sort of coming around again, a lot of good bands are now putting out their own singles. The Defoliants, The Bhopal Stiffs, Material Issue, Screaming Weasel. They put out these records, but they don't push them, they're there and then they disappear. I spin at 'NUR and these albums

come and go and it's no big deal. Part of that has to do with the fact that there's no writing scene in the city. There aren't any people who write about bands. It's just laziness. Mental laziness, physical laziness, musical laziness.

WHPK: So the limits of the scene are sort of predefined.

JK: There's too many people who watch and care about what other people say. Everyone says do what you want, do what you want. People don't do what they want. And that's one of the things people don't realize about music: people want rock stars, they want people to drive up in limos and they want to shower them with money. It's basic human nature, and any left-winger will deny that there's human nature, but become someone in a rock band and you'll see. There's a lot to be learned from rock music. People want rock stars and I think that's where a lot of the trouble we had came from. We wouldn't pretend. I'd go onstage in the same clothes I'd go to school in or go to work in. But the image is on the vinyl. I write lyrics and I hope they mean something, the music definitely means something and if you can't tell, then you're not thinking about it. You do have to think about it, good music needs to be thought about, it's not a grind, it should be fun to think about. It's like good poetry, it should come partly automatically, it should engage you. I can't listen to stupid music anymore, it doesn't engage me in any way.

WHPK: There's one thing that's very evident in your lyrics, it's not stupid, and it's not single-minded either, like a lot of hardcore you find today.

JK: If you write about the war in Nicaragua that's all well and good, but on the other hand, if it doesn't reflect some sort of general principle which you can carry out beyond Nicaragua this week, into whatever's next week, then it's no good. It becomes dated, I know this is cliché, but time is the measure of all good music, and that applies to rock as well. Punk rock as it was defined in '79 is still the ideal, and I'm not just saying that because those were the Effigies formative years. I really think there was better music then, it was more pluralistic.

WHPK: You've got to wonder, I'm only twenty one and I can't imagine what it's like to be in high school today. You look at these kids and you have to wonder what's going through their minds.

JK: I think what's happening is that punk rock, just like rock music in general, has become an excuse to listen to loud music and get through your adolescent growing pains. I'm 28 years old, I'm no adolescent, and although part of me is, I'm not going to go out and smash windows and say, "This is anarchy, no government!" Even your anti-Reagan slogans become hackneyed. If you want to tell me why you don't like Reagan, or propose something else, which they



C O N T I N U E D

never do, fine. Even Jello Biafra, who's a great guy, but it's always "anti-music," against this, against that. Sure I'm against censorship too, but frankly I think we're more free to say the stuff now than any other time.

WHPK: Well it's a lot easier to fear something down than build something up.

JK: Exactly. It's okay to have adolescent rage, to want to go out and kill everything. That's okay, but at some point you've got to deal with it. You've got to decide I'm going to live and I'm going to change things because I've got a future, or else you're going to say forget it, I don't want any part of it. Which is cool too, but you have to make that decision, and it has to have some meaning. The fashion doesn't have meaning anymore, you know the dress in black, New York junky art look. It's boring, it's stupid, it's meaningless.

WHPK: People have to learn the ways of the world.

JK: Yeah, and they're going to. There's this thing called time and it's just relentless. You get older and you don't see too many 30 year olds walking around with mohawks. I'm still the same as when I started the Effigies, you just have to channel your energies.

WHPK: Is that part of the reason you're going back to school?

JK: Well part of the reason is you can only do the gigging thing so long.

WHPK: People don't seem to realize the amount of time it takes to be in a band.

JK: And you get back to the central hypocrasies of the scene. You read in *Maximum R&B* some kid complaining. Well it comes down to you. You've got to support bands. People have no concept of what it takes, and it takes a lot to keep a band together. And that's why bands don't stay together. Keeping the band together for five years was a feat, you don't realize the amount of hardship, and bitching, and impatience involved, and it's really easy to lose sight of why you started in the first place.

WHPK: When the Effigies first started out, you were hyped as "The Big Chicago Band." Did that cause a lot of problems?

JK: Well, for a while, but I was always sort of reluctant. I never had this attitude, but there was this backlash when people think you've become too big.

WHPK: You've "sold out."

JK: Yeah, your record gets produced a little too nice, and it's "Wow, they've sold out." You get these young turks coming up through the ranks and they want to knock you off your stoop. That happened to us with Articles of Faith, they sort of had this campaign against us and they staged this sit in during our set at an 'NUR benefit. And what you get is factionalization at this really small level, and the rest of the world not

caring. **WHPK:** Yeah, every independent record sold doesn't equal one Michael Jackson record.

JK: Exactly, and people talk about selling out. A friend of mine said once you've actually do sell out no one will accuse you of it. Imagine someone going up to Prince and saying, "Man, you sold out." It's absurd. Here's this guy who sells more records than all of the Chicago bands going back through the Shadows of Knight and the Buckinghams. It's just absurd. I'm sorry but this is my life. This is what I enjoy doing. I've got to have the same attitude.

WHPK: So do you foresee maybe another punk rock explosion?

JK: It's kind of like this vampire walking around. Someone has to put a stake through it's heart for it to end, it's walking around dead. There's still good bands coming out, but you've got to look for it. But face it once you're past twenty five, you don't care about music anymore. There are very few people I know, except for a few hardcore fanatics, that are still into rock music. With me it's not this adolescent rage, to me it's more of a, I don't know, it's an artistic thing. Some people write books or make movies, there's plenty of writers and filmmakers who stay angry throughout their sixties. That's what I'd like to think of myself as, if I am angry, and I am, I'd like to think it's for a reason other than Mom gave me a Coke instead

C O N T I N U E D

CRUSHED BY THE WHEELS OF INDUSTRY

It has been over a decade since Throbbing Gristle first coined the term "industrial music" to describe their sonic experimentation. Since that time the term has been applied to such diverse forms as Laibach's neo-classicism, Nocturnal Emissions' static droning, and Mark Stewart's frenetic hip hop. Some recent entrants into the field, an Austrian band named Total State Machine, have a unique outlook on the matter. They feel that most groups claiming to produce industrial music are sorely misdirected. Machinemen Karl Auerbach and Josef Lewandowski explain the problem to Mae Lum:

KA: Industrial music is more than a sound, it is a concept. To be truly "industrial", you cannot merely employ machines and the sounds they produce. True industrial music must carry with it a sense of "industry" that reflects both a knowledge of the machine and an understanding of the tasks it was designed to perform.

JL: Yeah, it really irks me to see so many groups calling themselves "industrial" that have no idea of what the word actually means. SPK is a good example. Graeme Revell seems to think that damaging things with a gender is industrial. It's not, it's merely destruction. The same is true for Einstürzende Neubaten. They may use tools, but they do so in a way that is counter productive. The random banging and screaming of most of their music reminds more of the ghosts of an abandoned factory than the spirit of a healthy industry. Industrial music should be exactly that: industrial.

WHPK: And just how exactly is Total State Machine industrial?

KA: Well, first of all, we begin with an idea of a goal that must be achieved, a "project" to be completed. The "project" need not be real, it is merely an end to which the music is the means. With this project in mind, we assess our individual roles and the modes of production at our disposal.

JL: Besides simply using machines, we see ourselves as parts of a larger machine that are unable to work individually and must mesh together like so many gears in order to achieve utmost efficiency. Unity is very important in our music, without it the project will be delayed and the quality of workmanship will suffer.

KA: Sometimes the project is not imaginary, it is real. In past performances we have actually built things as part of the music.

JL: Yeah, while some club owners won't allow industrial bands to perform because of the damage they cause, they love us

because we often make much needed repairs to the performance space.

WHPK: What sort of thinking led up to the formation of your current philosophy?

KA: Well, out of the four members of Total State Machine, three of us, Josef and myself included, are from strict working class families. We met at the University of Vienna, where we were all trying desperately to intellectualize ourselves. At the same time, industrial music was becoming very hip in industrial circles, so naturally we heard quite a bit. The sentiments Josef was expressing earlier are representative of what we were feeling at the time, and still do, I might add. We thought, "What do these people know about industrial lifestyles? They are merely children of the middle class playing with toys."

JL: With those thoughts in mind, we began drawing on the memories of our childhood; remembering what it was like to be living in a neighborhood overshadowed by a great factory that not only employed everybody, but intruded into their daily lives as well. My father was an operator, and he took great pride in running a machine that was a part of the greater machine called the factory. The factory dominated every aspect of his life. He could see it from every window in our house, and its music sang him to sleep every night. He loved being a part of the machine, and the machine was good to him.

KA: Josef romanticizes somewhat, but we all felt similarly about our pasts. With the cultural training we were getting, we decided to create a musical expression of the "industrial" lifestyles that were ingrained in us.

WHPK: So the name Total State Machine refers to life in a factory?

KA: In a way. Total State Machine is actually the title of an old Test Department song, but we all feel that it speaks of the type of thing we're trying to convey.

JL: The machine is a microcosm of sorts, with all the parts acting symbiotically. This is obvious when you view a machine like a factory, which obviously relies on some sort of socialization since it employs people. However, to achieve utmost efficiency, it is important that these individuals act in a way that closely resembles a machine.

WHPK: Like you do.

JL: Exactly. The "state" in the title refers to the mechanistic society that evolves from an operation like this. When applied to a larger group of people, such as a nation, a "state machine" is created, with individuals fulfilling their roles to their utmost potential. The state overshadows all individuals. It

absorbs them as part of itself, yet offers them long term security, as in the case of my father.

WHPK: Hence the "total".

KA: Correct, but the "total" also refers to the all encompassing quality of our work. We deal with the fact that the machine, especially the music of the machine, is enforced on all members of an industrial society. It enters aspects of their lives which might not necessarily be considered "industrial".

JL: We worked on a side project recently, The Total State Machine Marching Band, which dealt with the mechanical aspects of walking. We all wore taps on our shoes, in order to enforce the role of our feet, and walked down streets in Vienna in 4/4 time. On top of this, we layered instrumentation over the walking, provided by objects we would pick up along the way. The idea was that any and all objects could be incorporated into the machine and that the machine could absorb them as it needed.

WHPK: I had heard something similar about you incorporating the performance space into your music.

KA: That is true. We generally bring a minimal number of instruments with us when we perform. This way we are forced to incorporate whatever we can find at the playing space into our music. Often this involves the space itself.

JL: You must understand that we have no "songs" per se. We operate from a basic framework, a goal, into which we fit the elements of the music that are currently available. The composition of the elements, as well as the space, influences the sound considerably. Hence, when playing in an abandoned factory, we sound very metallic, when performing on an old stage we can sound very wooden.

WHPK: How come you've never made any records?

KA: It is an idea which has crossed our mind a number of times, but is always discarded. Our music is continually growing and changing, depending on the elements which are available to us. With no actual "songs" or a set repertoire of instruments, we are only limited by our imaginations. To record is stasis. A record freezes us in time and quickly becomes an obsolete representation of our standing at a particular instant. The only static representation of our music is the "project" once finished, although most often these are used as the starting point for the next work, and are further built upon.

JL: Obviously we experience a few problems with this kind of attitude, not the least of which is the lack of support that any sort of recorded material might bring in. We are virtually unknown, even in our home of Vienna, although support has slowly been spreading throughout intellectual and artistic circles across the continent.

WHPK: That's really a shame. You guys have one of the freshest sounds around today.

KA: Well, we like to think so.

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